

mdmme 1 O FRACCIONAMENTO DO ASOMBRO

electroacoustic – composition – sound objects from free improvisations

mdmme 2AUTO(ff)CONTROL

acoustic - composition / deconstruction – prepared piano

mdmme 3MUSIC FOR 4 OSC + FILTER

abstract/minimalist electronic - improvisation / composition - generative synth sounds

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+ member of the Galician art collective www.alg-a.org

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+ concerts:

Vigo-Compostela-Barcelona-Madrid-Bilbo-Sevilla

Porto-Lisboa-Barcelos-Köln-München-Brussels-Budapest-Edinburgh-Aberdeen-Rennes-Quimper-Milano

El Aaiún-Tinduf-La Habana-Santiago de Cuba-Holguín-Caracas-Manila

AUTO(ff)CONTROL baséase tanto na composición como na improvisación-deconstrucción.

Parto de pequenas unidades compositivas (cells) que vou “coleccionando” e que conforman o meu universo de acción no piano (entendo por célula a mínima unidade de expresión da conciencia). Así, istas células ou obxectos son o punto de partida potencial para a súa posterior deconstrucción nos concertos, dependendo isto do estado vital-mental do proceso no que esté mergullado nese momento. Actualmente interésame a tensión que crea a aparente incompatibilidade entre a extrema precisión do proceso de preparación do piano e maila técnica requirida para unha correcta execución (autocontrol), coa forte necesidade de abrir o maior grao de canais físicos e mentais á hora de improvisar, feito éste que deriva a miúdo en achádegos insólitos e imprevisíbles ou violentos (out of control).

MUSIC for 4 OSC + FILTER consiste en series de improvisacións libres que comezan sempre a partires dunha onda sinusoide pura, xenerada por un módulo de sintetizador. Os frecuentes erros cometidos no desenrrolo das performances constitúen o alimento que fai de cada concerto un cúmulo de improbabilidades que provocan diferentes grados de excitación.

AUTO(ff)CONTROL is based in the composition and in the improvisation-deconstruction at the same time. I start from little composition unities (cells) that I collect, wich they are my own action universe in the piano, (metaforically I understand a cell than a minimum unity conscient expresion). These cells are the start-point for your posterior deconstruction, wich it depends of the moment of my vital process and interestings..For example, actually i ´m interest in the tension that is produced for the aparent incompatibility between the extreme precision when I prepare the piano and the not easy execution of the music (selfcontrol), with the strong necesity to open the maximum degree of physichal and mental channels to do an improvisation (out of control).

MUSIC for 4 OSC + FILTER consist in a free improvisation series that ever starts from a pure sinusoidal wave generated by a shynth module. The frecuent errors that it produces in the performance ´s development are the "food" that make each concert an absolute sequence of improbabilities.